

edward johnson building  
faculty of music  
university of toronto



FACULTY ARTISTS SERIES

PROGRAMME I

WALTER HALL

SATURDAY, SEPTEMBER 22, 1984

8 P.M.

## PROGRAMME

Quartet in G minor, K.478

WOLFGANG AMADEUS MOZART

Allegro  
Andante  
Rondo-Allegro

PATRICIA PARR, piano; ANDREW DAWES, violin;  
TERENCE HELMER, viola; DENIS BROTT, cello

In 1785, Mozart was commissioned by his friend Franz Hoffmeister to write the G minor piano quartet as the first of a set. However, after its publication the contract was terminated with the condition that Mozart did not write the remaining works; apparently the Viennese found it too difficult. The reason for this public rejection probably lies in the unique nature of the Quartet, for it was a virtually new form, and lay somewhere in that middle ground between the piano sonata with string accompaniment and piano concerto, in which the keyboard was pre-eminent, and chamber music for strings alone. What the Viennese had not bargained for was a chamber work with piano in which all forces concerned played an integral part in the action, and while the piano part demands some virtuosity, the strings are no longer merely decorative accompaniments. A further departure from the norm was the dramatic nature of the work; G minor is often associated with Mozart in a tragic mood, and the severity and passion of the Allegro's opening bars is a far cry from what Einstein, in his Mozart study, refers to as "music of mere sociability which can be listened to with a smile".

The Allegro is in Sonata form, with a more 'traditional' sounding second subject and some contrapuntal development passages. A B major Adagio provides a lyrical contrast to the Allegro, with flowing dialogue between piano and strings, while the Rondo finale, in the tonic major, helps to balance the work, ending on a more joyful note.

Cradle Song, Vocalise and Elegie

WALTER BUCZYNSKI

MARK PEDROTTI, baritone; KENNETH PERKINS, violin;  
WALTER BUCZYNSKI, piano

The three songs for baritone, violin and piano, to be premiered tonight, were composed in the summer of 1983. This was during the composer's sabbatical year, a period which produced many song cycles as a result of his close collaboration with Mark Pedrotti for whom these songs were written, and who participated last December in Buczynski's Songs of War.

The ORFORD QUARTET enters its twentieth season secure with a world-wide reputation that it is one of the finest quartets on the international concert stage. Never a group to bow to staid convention, they have just completed a disc of popular "middle-of-the-road" music, while they continue with the recording of the Beethoven quartets. The Orford Quartet is the official Quartet-in-Residence of the University of Toronto and the members, Professors Dawes, Perkins, Helmer and Brott, teach at the Faculty of Music.

Toronto born PATRICIA PARR has had a brilliant career since her first recital at age six. Before she was ten she had appeared as soloist with orchestras in Toronto, Rochester and New York. A Town Hall recital at age eleven won the further acclaim of New York critics. Since then she has performed in concert, on radio, television and with major orchestras in the United States and Canada. Her outstanding abilities as a chamber music artist have become widely known with appearances at international festivals, tours of Australia and in collaboration with world famous ensembles. As a professor at the University of Toronto's Faculty of Music, she performs regularly with her colleagues and is much sought after as a teacher and chamber music coach.

MARK PEDROTTI was born in Auckland, New Zealand where he began studies in voice, piano and flute. After graduating from the University of Toronto's Opera Division, he soon became well-known for his performances in opera, oratorio and recital. He has had major roles with the Canadian Opera Company, Festival Ottawa, Guelph Spring Festival, and Opera in Concert. This very musical young artist has performed with the Mendelssohn, the Ottawa Choral Society and the orchestras of Toronto, Winnipeg, and the National Arts Centre.

JOAQUIN VALDEPENAS was born in Mexico and studied at California State University and Yale University before joining the Toronto Symphony as Principal clarinet in 1980. He is heard often on radio and television throughout North America, and last year made his european debut with the BBC Welsh Symphony, broadcast on BBC television. In addition to teaching



Though the works are by no means harmonically straightforward, they demonstrate a belief in the need for the music to enhance the text, rather than simply using the words as a sonic vehicle, and employ a lyrical, melodious style, which mirrors the sentiments contained in the poems.

Blake's Cradle Song, an ode to the innocence of childish slumber, is set as a lullaby, complete with lilting piano and sweet violin line, which combine to echo the euphony of the text.

The Vocalise is the composer's first attempt at this form, and begins with a long free solo which allows the singer to improvise his own syllabic sounds. The voice is joined first by the violin then by the piano, and at the reprise of the opening material, the three voices sound in open octaves to produce the effect of shifting, staggered tones, with deliberately ragged edges, suggesting the faint outlines of an artist's sketch.

The Elegie, properly titled 'To a Mistress going to bed', is the longest of the three songs. The music's sensuous mood accompanies the artful, flattering seduction of the Mistress, but a burlesque central section lends a humorous touch as the poet's ardour increases and his caution diminishes. The song concludes in sensuous mood once again, with a return of the opening themes. The poem is by John Donne.

#### INTERMISSION

Quintet in B minor, op.115

JOHANNES BRAHMS

Allegro

Adagio

Andantino; Presto non assai ma con sentimento

Con Moto

ORFORD QUARTET,  
JOAQUIN VALDEPEÑAS, clarinet

The Clarinet Quintet in B minor was one of four works for clarinet written in Brahms's final years, works which were inspired by his meeting with the clarinetist Mühlfeld in 1891. It displays many features characteristic of the composer's late works in its depth of expression and motivic economy, and despite moments of a rhapsodic abandon and heady climaxes, the quintet is of an essentially melancholy and contemplative nature, moods to which the naturally mellow tone of the clarinet is so suited.

Aspects of the Allegro's opening bars introduce important features that persist throughout the work. The first is one of tonal ambiguity, heard here in the violin theme which seems to hover between the related keys of D major and B minor, creating a tension that is not fully resolved until the work's final bars. The second feature is Brahms' extremely concise use of thematic material - these first few phrases generate a significant proportion of first movement themes as well as those of subsequent movements. The Allegro is in Sonata Form, with a bipartite development section contrasting the energetic with the more plaintive, and demonstrating the transformation of themes through mood changes. The Adagio slow movement presents the listener with two opposing states, the first almost trance-like as the clarinet glides over gently syncopated strings, the second wilder and rhapsodic with tremolando strings evoking the sound of the Hungarian cimbalom.

The Andantino, a movement totally unlike the traditional Scherzo, also contains contrasting moods. Its opening theme is melodious and confident, tending towards D major, but is followed by a nervous B minor theme built of two previously heard motives. The finale Con Moto is a theme and five variations whose final variation is in triple time and thus allows for the return of the Allegro's opening theme to conclude the work. This acts as a summing up after all the permutations and changes the material has undergone, but the closing key is B minor and the departing mood is one of resignation.

Notes by Felicity Mulgan

#### TONIGHT'S ARTISTS

WALTER BUCZYNSKI was born in Toronto and has enjoyed a career as both pianist and composer. He numbers among his teachers Earle Moss and Bela Böszörményi-Nagy in Toronto and Leonard Penario, Nadia Boulanger and Darius Milhaud abroad. He joined the staff of the Royal Conservatory in 1962 and in 1969 moved to the Faculty of Music where he is currently Professor of Composition and Co-ordinator of the Division of Theory and Composition. Professor Buczynski's extensive list of compositions includes works in virtually every genre from song to opera, and from piano music to orchestral pieces.



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at the Faculty and performing with the Toronto Symphony, Mr. Valdepeñas frequently appears as soloist and chamber player.

FELICITY MULGAN, the author of tonight's programme notes is a graduate of Oxford University and is a Canadian Commonwealth Scholar in musicology in the Graduate Department of Music here at the University of Toronto.

Next Event:  
GINETTE DUPLESSIS, soprano and  
ANDREW MARKOW, piano  
Works by Wolf, Webern and Hétu  
Wednesday, September 26, 1984  
8 p.m. Walter Hall

Next Faculty Artists Concert:  
Saturday, November 3, 1984  
8 p.m. Walter Hall